

There's lots to learn, but so much more to unlearn

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The body is used by the mind as a logo for the self before we are able to speak language. It is almost a holographic doll constructed by outside expectations even before a body is born. (Breyer P-Orridge, *Pandrogeny Manifesto*, 2006.)

The body is the place where the power signs up and through which the power goes and acts. Starting from the body the power can be observed. The power relationships are, first of all, corporal relationships and the corporal relationships always become, in one way or another, power relationships. In the body, the power becomes immanence, image, subjectivity. That's the reason why, even if different years separate us from the Foucault's reflections, these reflections continue proving a disarming topicality in the system of vision's analysis with which art moves today. If the power changes mode, the aim remains the same.

There's lots to learn but so much more to unlearn is an exhibition that aims to reclaim, through artistic practices, a reappropriation of the body. In an era that Donna Haraway defined the "computer domain" which, seems to look at the body less and less. Therefore, body becomes representation and self-representation, taking on narratives that define itself in a "fictional character written by consensus reality" (Genesis Breyer P-Orridge), that means a social construction. The body is still the first element that the informationally advanced capitalism looks upon, controls and puts at value, but it's a fragmented body, reduced to informations. That's the reason why Rosi Braidotti overturned Artaud's deleuzian reading, speaking about a time, our time, of "organs without the body".

There's lots to learn but so much more to unlearn is part of a wider research which, expects to de-construct the idea of gender as a social norm through connecting to an international view on *gender studies* which, from the criticism to feminism, arrives to expose the technologies that determine the gender and assign the roles and the functions to the body that, through the power, *en-gendered* itself (Teresa de Lauretis), the *agency* with which the gender appears in the body as performing act (Judith Butler).

The artists of this exhibition, through the different linguistic codes of the contemporary art, assume the body to reflect on its significances and limits, invoking the necessity to destroy what has been constructed since this moment, a necessary deconstruction because there's lots to learn but so much more to unlearn.

